ZWISCHEN DEN JAHRZEITEN
BETWEEN SEASONS

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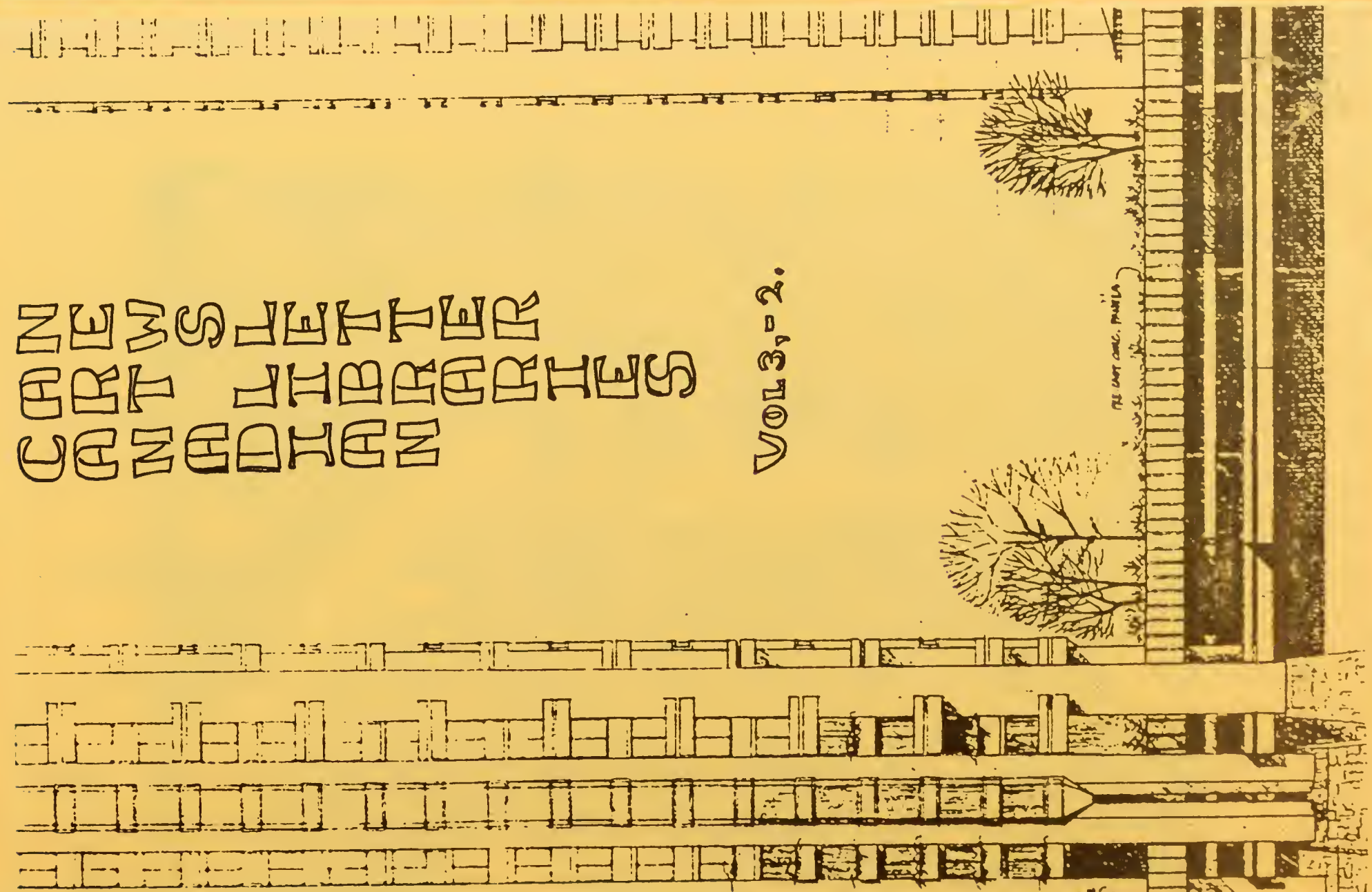

CANADIAN ART LIBRARIES NEWSLETTER

of the

ART SECTION, CASLIS, CLA

(Formerly: Art Libraries Committee Newsletter)

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Cover: Detail of a sketch from the Ron Thom Papers in the Canadian Architectural Archive at the University of Calgary Library.

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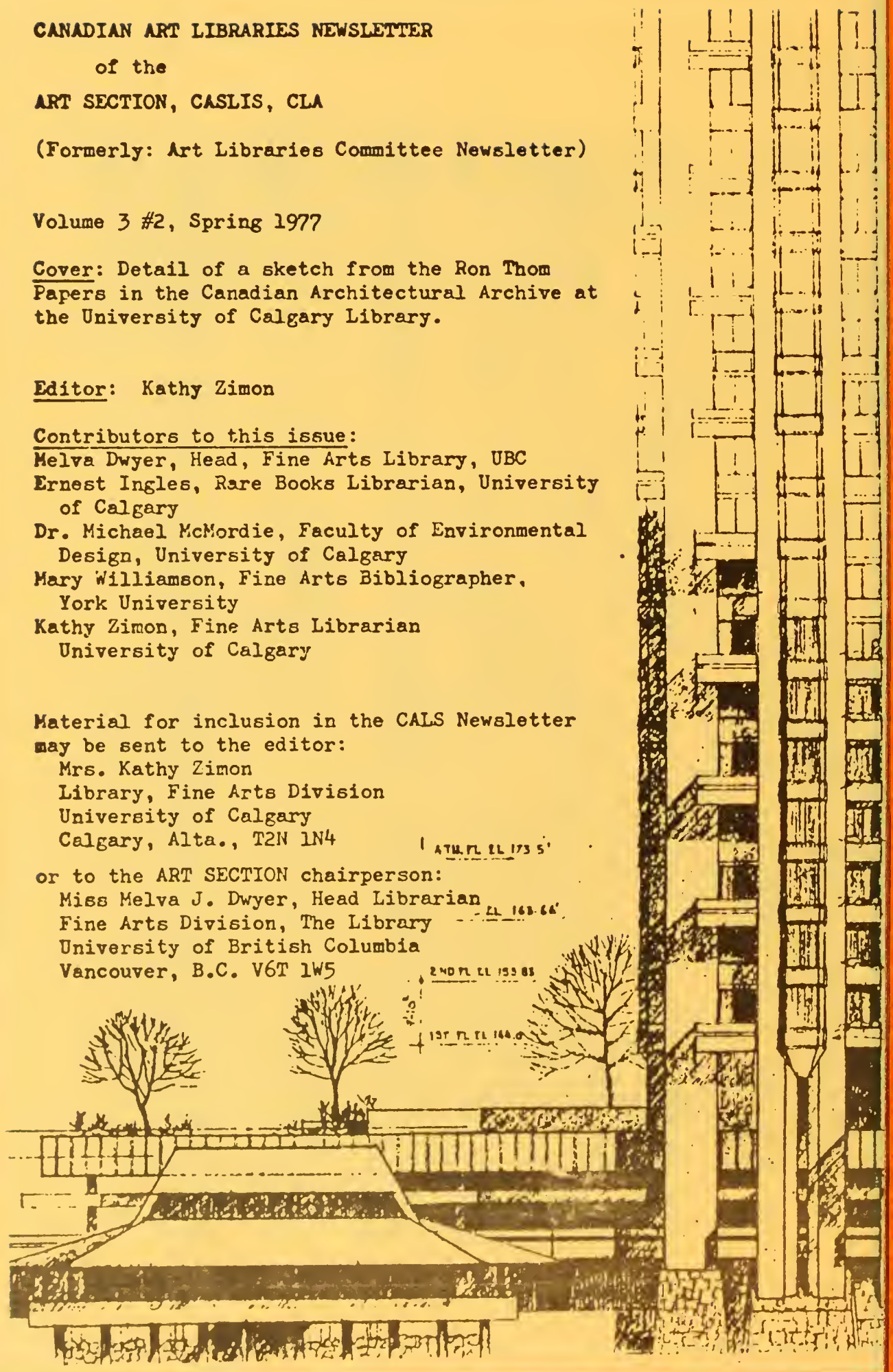

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ARLIS/NA CONFERENCE IN LOS ANGELES
January 27-February 2, 1977

Ten Canadians were among nearly 300 participants at the ARLIS/NA (Art Libraries Society of North America) conference in Los Angeles. Part of the official conference activity revolved around visits to galleries and museums where we were offered dinner and luncheon receptions, and opportunities to view exhibitions, to talk with curators, and to look around art libraries. Art librarians are usually art enthusiasts, and the conference organizers fortunately do not bog one down in the technical details of the profession and do provide for the enjoyment of art itself. An exhibition at the Los Angeles County Museum which impressed us all was: Women Artists, 1550-1950. The two rooms of pre-twentieth century paintings in particular eloquently refute claims that there have been few great women artists. The artists are there, but unless born into an artist's family, their chances for training and recognition were small. They had difficulty entering the academies, or their work was wrongly attributed to male artists, or their lives and work were simply not documented. The exhibition reveals their success not only in the traditional female genres such as miniatures, still life and portraits, but also in robust baroque themes. and even in battle scenes. The 367 page catalogue deserves a place on the art reference shelf. Five years of intensive scholarship went into the biographies and yet many of the artists are still virtually without a known past. The exhibition will be seen in three other American cities, including New York from October 8 to November 27, 1977.

ARLIS/NA has membership in IFLA, and now that that organization has changed its constitution and will have an art section, it is expected that more direct influence will be possible, especially in the area of cataloguing rules. Sweden and Australia/New Zealand have formed ARLIS societies on their own, but there is a general feeling that art librarians in the various countries have little energy to spare at this time for international organization.

I attended a meeting of the Reference Group where editors of RILA (International Repertory for Literature on Art), Art Index, and ABC Clio talked about their indexing services in relation to developing editorial policies and reader demands. All the indexes have difficulty justifying the expense of more subject headings and access points. Faculty members tend to play down the importance of these, but librarians at the meeting spoke up forcefully for more. Tony Peterson of RILA spoke to me about the need for improved links with Canadians. RILA exists on supporting grants, but barely, and it would like to receive exhibition catalogues on a regular basis, especially from lesser known galleries such as those found in public libraries and in universities. RILA would also like to hear from Canadians who could index and abstract journals for them.

At the annual meeting there were reports from the Types-of-Libraries groups. The public librarians are under-represented in ARLIS at the moment, and only ten attended their meeting, but they are ambitious to expand their membership, and are planning a special session for the 1978 conference in New York. The Museums Group, which was well attended, plans year-long activity as well as a special conference session. The academic librarians selected the theme of library instruction for students for next year's conference. Individual librarians will prepare 'how I do it' articles for the Newsletter on library orientation for groups and individuals, formal courses in art bibliography, and library instruction for studio students.

I had hoped there would be useful discussions about microfilm and microfiche, and the current trend towards publishing museum collections and books, especially their illustrations, on fiche. Do these belong in slide collections, phototeques, or in book collections? Should they be circulated, and how can one prevent theft? I was shown two brands of hand microfiche viewers, with and without battery packs, for under $30, both of which are adequate for research purposes and could easily be lent to readers. Unfortunately I didn't encounter any session on microforms, although several publishers were in attendance, but the issues are important and I hope they will be widely discussed soon.

The artist's book was a theme of the conference, and again the question arose, where do these belong: in art collections, or in the art library? ARLIS recognized their importance as an art form of growing popularity when it awarded Ed Ruscha a special award for his publications. Many booksellers have entered this field, and a leading one is ARLIS member Art Metropole in Toronto. The usual criteria for book selection go by the board. Artists' books must be judged as works of art, and an informed bookseller can be an invaluable guide to purchases in this area.

There are 17 ARLIS/NA chapters in the United States, many of them engaged in activity similar to the work of the Canadian Art Libraries Section. Texas has developed a union list of art serials in their state. New York has prepared for publication an index of art ephemera. New England has the Boston Art Information File at Boston Public Library. My conclusions about the relationship between ARLIS/NA and the CALS are that both are necessary, and that they function a little like ARLIS and its chapters, and a little like Canada and Quebec. We have special regional interests as Canadians which are different from the interests of New Yorkers or Texans in relation to the Society as a whole, but the continental umbrella organization makes possible the contacts, sharing of information, and opportunities to discuss issues of importance to all art librarians. It brings together publishers, booksellers and librarians from all over the English-speaking world, and I think that art publications will better serve our needs and the readers' needs as a result.

The Canadian conference participants gathered one evening over dinner and afterwards for discussion. We learned that the National Library may undertake a union list of art serials in Canada. Some of us questioned the value of the check-lists being distributed by the Canadian Art Libraries Survey, feeling that we prefer to know about unique resources in Canadian libraries rather than what we share in common. We learned that the Ontario Index of Canadian Artists will in future be totally revised, concentrating entirely on Ontario artists, and moving away from being a record of information held in libraries. There was general agreement with the suggestion that had come out of the ARLIS/NA Executive Board that the CALS report on its activities to the ARLIS/NA Newsletter for publication along with ARLIS chapter reports, and that ARLIS news be selectively reported to CALS members.

Finally, and I think, importantly, there was general enthusiasm expressed at the annual meeting for Toronto as the location of the 1979 conference which will be held for the first time apart from the College Art Association. Members were even prepared to come in January, but I think they would not object to the date being moved a couple of months either way. November may be (barely) acceptable from the point of view of weather, without throwing out the annual conference schedule too abruptly. In any case, the location is not confirmed at this point, but if it is, I hope it will be as successful as Los Angeles.

Mary F. Williamson

THE CANADIAN ARCHITECTURAL ARCHIVE

The Architectural Archive at the University of Calgary was established jointly by the Faculty of Environmental Design and the University Library, Department of Rare Books and Special Collections. Since 1974, when active collection of material began, the archive has grown to include drawings and other documents from architectural practices across the country. Firms represented include the two most important protagonists of modern architecture in Canada through the 1950's, John B. Parkin Associates of Toronto, and Thompson Berwick Pratt and Partners of Vancouver. Other practices of outstanding contemporary importance represented include the Thom Partnership of Toronto and Arthur Erickson. The archive is also developing a broad collection of older and contemporary regional material.

The archive has developed with one major guiding principle and in relation to a particular focus of interest. The central interest is twentieth century architecture. Within that period, there is a particular interest in the development of modern architecture, including not just the transitional phase from the 1930's to the 1950's (during which design based on the American and European avant garde supplanted traditionalist design) but also the work of leading contemporary architects. Eventually it is hoped that the collections will comprehensibly document both the traditionalist architecture that reigned supreme before the Second World War, the period of transition including the work of the architects of that period, and as well work of outstanding younger architects. It should be noted that while a central focus of interest for the archive has been established, rigid boundaries have been avoided, because the preservation of a much wider range of material relating to the historic development of the built environment in Canada seems an urgent task.

The leading principle which has governed the growth of the archive has been that collections must be as comprehensive as possible. It is simply not possible to document adequately the work of 20th century architects through the preservation of drawings alone. Furthermore, the way in which buildings come to be commissioned, designed, and erected has great interest, as well as the buildings themselves. Consequently, as extensive documentation as exists is sought by the archive, including correspondence, minutes, and financial records. The intention is to provide the material for a full record of the conduct of an architectural practice and the individuals involved in it, as well as of the buildings designed.

In many ways, the Canadian Architectural Archive is a novel enterprise in Canada, and with few models elsewhere. We find ourselves establishing precedents both with respect to the collection of the archive and also with respect to its processing, including cataloguing and conservation. We want to share our experience with others working with similar materials wherever possible. There are many technical problems to be resolved, but the enthusiastic support the archive has so far received from contributors, from scholars, and from the general public has been a great encouragement.

The importance of the enterprise seems clear enough. Not only is the development of architecture, in its broadest sense, a subject of endless fascination, but Canadian architecture has a unique history, and among its present practitioners are architects of international fame. Because erected buildings are their objective, the documents of their practice are ephemeral. The archive's objective is the preservation of these for teaching, for scholarly study and to enlighten the wider public.

Michael McMordie and Ernest Ingles

DULCIE FOO FAT Cabbage Oil on canvas, 1974. 94 x 140 cm. Collection: Government of Alberta

over/

DULCIE FOO FAT

Born: 1946, London, England

Art Studies:
1969 Reading University, England. B.A. Honours Fine Arts
1970 Whitelands College, London, England. Post Graduate Teaching Certificate
1974 University of Calgary, Alberta. M.A. Art

Exhibitions:
1974 Fourteen from Calgary, Latitude '53 Gallery, Edmonton
1974 Young Contemporary Calgary Artists, Alberta College of Art Gallery, Calgary
1974 Prairie '74, Edmonton Art Gallery
1974 Rose Museum, Glenbow-Alberta Art Gallery, Calgary
1974 Graduating Exhibition, Little Gallery, University of Calgary
1974 University of Alberta and Calgary Faculty Show, Glenbow-Alberta Art Gallery, Calgary
1974 Alberta Realists, Edmonton Art Gallery
1976 Changes: 11 Artists Working on Prairies, Norman Mckenzie Art Gallery, Regina
1975 Young Contemporaries '75, London Art Gallery, London, Ontario.
1976 Three Painters: Judith Allsopp, Dulcie Foo Fat, Joice Hall, Southern Alberta Art Gallery, Lethbridge
1977 Albertawork, Alberta College of Art Gallery and The University of Calgary Art Gallery, Calgary

Lives and works in Calgary, Alberta.

ODDS AND ENDS

* The January/February 1977 (v.32 #339) issue of ARCHITECTURE CONCEPT is devoted to the new Montreal Museum of Fine Arts.

* The York University Archives is collecting Canadian book jackets, arranged chronologically. The National Gallery Library also collects Canadian dust jackets, sent over by the National Library, but they are arranged by author. Both institutions have been collecting for about 4 years, but in that 4 years a lot of earlier publications have also been added.

* The February 1977 (v.22 #2) issue of THE CANADIAN ARCHITECT has an article on the renovation of the Montreal Museum of Fine Arts on page 39.

* The December/January (v.20#2) issue of ART GALLERY has a feature on Toronto as an 'art city', and is the first of two numbers devoted to Toronto, as part of a continuing Canadian Art Cities series.

* In case anyone has wondered about the dating of the Bulletin of the National Gallery of Canada, the editor, Myron Laskin, reports that publication of the Bulletin lags, and the last issue out is #26, dated 1975.

* The National Gallery of Canada, Ottawa Slide Catalogue, Ottawa 1976, is available from: National Museums of Canada, Marketing Services Division, 491 Bank Street, Ottawa K1A 0M8 for $5.00. A note on the title page states: "For sale to educational institutions only."

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